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Students of Bryn Mawr College

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THE COLLEGE NEWS

Vol LII, No. 13

BRYN MAWR, PA.

FEBRUARY 17, 1967

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25 Cents

College Theatre Chooses Brecht's "Chalk Circle"

by Marina Wallech

With the arrival of the Spring Term at Bryn Mawr, the College Theatre, and Haverford's Drama Club, is facing an exciting but trying new production period. Along with the customary problems of finance and time embroilments, the College Theatre has this year, for the first time, embarked upon an ambitious plan of drama exchange with Swarthmore College, which hopefully will add no new technical dilemmas.

The Theatre itself, which the normal student sees only as an immensely efficient operating company on production night is actually a twin enterprise. Officers of the College Theatre are elected by both Bryn Mawr and Haverford, (the present heads are respectively, Nimet Habachy and Judy Chapman, and Alan Brown and Richard Gartner), yet, differences in college policy make the Bryn Mawr dramatic group a financially independent one, while Haverford has placed the economic resources of its theatre at the disposal of the Students' Council. Productions themselves, (usually three a year), alternate in college locations, and financing depends as well on the college which will harbor the specific offering. Membership to the College Theatre is open, but the offices of the club are proffered chiefly on the

basis of seniority and ability. Faculty Advisor, R. Buttman, is a permanent part of the College Theatre and whereas the plays to be performed are chosen by general consensus, the directing portion of the work falls largely into his domain.

This March, the College Theatre has chosen to present the CAUCASIAN CHALK CIRCLE by twentieth century German playwright Bertholt Brecht. The play, which will open on March 10, at Goodhart, is typical of Brecht's conception of the drama as an experience in which the audience should feel distinctly as an audience, in order to assimilate the moralistic lesson the theatre is designed to impart. Based on an ancient fable, the work will render the individual spectator acutely aware of his position as a non-active member, but an active assimilator of the ideas which are exposed on the stage. The chief members of the cast include Stephen Bennett, Faith Greenfield, James Emmens, Chris Kopff, Judy Masur, Nimet Habachy, and Richard Gartner with at least twenty-five other actors and actresses. The CAUCASIAN CHALK CIRCLE will be enacted one week later at Swarthmore College's Pierson Hall in what is to make an historic first exchange in college drama between the institutions involved.

Swarthmore College has agreed to the interchange, bringing on



"Chalk Circle" Cast.

photo by Susan Nocco

April 21, Osborne's PLAYS FROM ENGLAND to Haverford's Roberts Hall. Of special interest to the theatre-goer is the fact that the Osborne works will be enjoying their American premiere at this heralded occasion. Tickets for the event can be purchased ahead of production time by phone, (MI 2-7644).

Students Consider Calendar, Want Self-Scheduled Exams

by Sue Loutin

The ideal academic calendar would have papers due before Christmas, exams before Christmas (only accompanied by a reading period), and self-scheduled exams, according to a poll taken in Merion Hall this week. This poll is part of a campus-wide project being undertaken by Curriculum Committee on behalf of the Faculty Calendar Committee.

"The important thing, I believe, is to have all papers due before Christmas, because it is papers that ruin a vacation," was a recurrent comment. Offered seven types of calendars, the students were heavily in favor of the present Bryn Mawr calendar, but without the lame-duck session, and including two reading periods.

"It is particularly important that, should there be a reading period, it be kept free of additional assignments and papers due," commented one girl, reflecting a major objection to last semester's work-laden reading period.

The Harvard calendar was second. It has reading periods without the lame-duck session, twelve-week semesters, and a very late start and end. Third was the Bryn Mawr calendar identical to the first, with the exception that this one has the lame-duck session.

Several were interested in the Colgate 4-1-4 calendar, which came in fourth. Its distinguishing characteristic is that January is used solely for individual projects. First-semester exams are before Christmas. The possibility of the projects elicited this comment: "The Colgate plan could be an extremely valuable system, if planned properly. This time could give Bryn Mawr the opportunity to exhibit the creativity which we so often complain that we lack, without sacrificing our academic principles."

The Penn year, with exams before Christmas and no reading periods, and two tri-semester plans were very unpopular, since they would put too much pressure on the students.

The three-term year, as it is used at Dartmouth, Wellesley, and Penn State, horrified most of those who voted. One explained, "Ten weeks without a vacation is two weeks too many. I know students at Penn State feel an extraordinary amount of pressure at the end of a term. Here it would probably be even worse."

A few were concerned with the elimination of the lame-duck session and continuation of the reading period, while others prefer the lame-duck session followed by a combined reading period and self-scheduled exam period.

Changes in Rules Affect Drinking, Dress, Overnights

After months of contemplating major changes in the Constitution of Self-Government, the Constitutional Revision Committee has channelled its ideas into specific clauses. Thursday evening mimeographed copies of the proposed new rules were passed out in all the dorms and the Committee discussed them with the campus at large.

Aside from their basic switch to the key system, the Committee has revised the overnight rule. They have cut out the stipulation that permission from Executive Board must be obtained in order for a student to spend the night in public accommodations in Philadelphia and the vicinity.

The new rule would read, "With the understanding that the reputation of the College is maintained, a student may sign out for the night at any time in care of: her family, a private home in care of an appropriate person able to assume responsibility for her, or respectable public accommodations."

Another change involves the dress rule. While reserving the

(Continued on page 7)

Auction To Feature Such Rarities As Pecan Pie, Colossal Pine Cone

Today, Friday, at 1:30 in the Tapestry Room at Erdman, Mrs. Marshall and Miss MacPherson will auction off a number of articles donated by professors for the occasion. This is all part of League's annual fund drive, and the profits from the auction will be combined with the money pledged by students to the eleven charities which were selected in last week's balloting.

Those who purchase items at the auction may either allot the money to specific charities or permit League to divide the donation equally.

Among the items to be auctioned are such priceless gems as a pecan pie and recipe donated by Mrs. Berry and a colossal pine cone from Louisiana, a gift of Mr. Alexander of the Anthropology Department.

Students will be able to bid for a first edition of one of Professor Ferrater-Mora's books and a picnic for six in Songwood Garden contributed by Miss Barnett of the Biology Department.

Feb. 25 is the last day of League's fund drive and Feb. 24 corridor solicitors will remind each person that pledge sheets are due. To the charities select-

ed by hall vote, League has added the new Committee of Responsibility, as a special service to Alliance.

The goal set for this year's fund drive is based on a donation of approximately \$3 from each person, and according to Billie Stultz, the head of the fund drive, this is a reasonable amount, since with only 500 students, Haverford raises about \$2,000 annually.

Campus Elections Begin For Self-Gov, Undergrad

Self-Gov, Undergrad, Big Six, class, and hall presidents will all be elected between March 5 and March 23, announced Sarah Matthews at Undergrad Monday.

Also being elected will be the vice-presidents and secretaries of Self-Gov and Undergrad and the first sophomore to Self-Gov.

All nominations for Self-Gov, Undergrad and Big Six offices began yesterday, February 16. All nominations close this Monday, February 20 at 7 p.m. Nominations are made in boxes provided in each hall.

Presidential primaries open Wednesday, February 22 at 6 p.m. and close Thursday at 7 p.m. In the Self-Gov and Undergrad elections, everyone is required to vote, although abstentions and write-ins are allowed. A list will be up in each dorm for each student to check off her name as she votes.

Presidential elections open Sunday, March 5. During the previous week, the dinner system

will have been in operation. This schedule, as well as the platforms of the candidates will be printed in the NEWS in coming weeks.

Primaries for the rest of the campus-wide offices will open after the presidents have been elected, Tuesday, March 6, and will close the following day. A tea will be held for students to meet these candidates, since they do not participate in the dinner system. These elections will begin Sunday, March 12 and end Monday.

Dorm elections are scheduled to be completed by March 17, and class elections by March 23. Juniors must elect a president, and a first senator to Self-Gov; sophomores, a president, Common Treasurer of Undergrad, and first and second juniors to Undergrad; and freshmen, a president, second sophomore to Self-Gov, traditions chairman and publicity chairman to Undergrad.

COMMITTEE OF RESPONSIBILITY

presents

Dr. Herbert Needleman,
National Chairman of the
Committee

and
David McLanahan,
photographer of the
"Remparts" article

GOODHART
7:30
MONDAY, FEB. 20

THE COLLEGE NEWS

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Offices in the Inn

Phone: LA 5-9458

Do What You Want To Do Go Where You're Going To

We are grateful that Constitutional Revision Committee has proposed cutting the red tape surrounding permission to spend the night in public accommodations in Philadelphia and the vicinity. It is one more step in the direction of realizing the ideal self government of our student body, as set forth in Self-Gov's charter.

There is still a problem, though, with the proposed rule on overnights. The new rule states: "With the understanding that the reputation of the College is maintained, a student may sign out for the night at any time in care of: her family, a private home in care of an appropriate person able to assume responsibility for her, or respectable public accommodations." We anticipate difficulties with the word "public." Does this exclude dormitories? To carry it to extremes, what about hospitals? Obviously, a hospital cannot be an illegal overnight sign-out. Yet, since it isn't family, a private home or public accommodations, where does it fit in?

In mentioning dorms, we were not necessarily referring to Haverford, or even any men's dorms. How, under this rule (or under the present rule for that matter) do girls who stay weekends in dorms at Penn or Swarthmore sign out? Dorms surely can't be considered PUBLIC accommodations.

With spring coming, we wonder about another kind of accommodation. What about girls who go camping, and the most accurate sign-out they could make would be the car in which they are travelling? But can a car really be considered a public accommodation?

This problem could be solved and the whole rule simplified if it were revised to read: "With the understanding that the reputation of the College is maintained, a student may sign out for the night at any time to any respectable accommodation." The first part of this rule should be strong enough for both students and the community to realize that Bryn Mawr girls have freedom but not license to do what they want to do and go where they're going to.

It's Not Apathy

"I am convinced that if the average Bryn Mawrter were asked to express her opinions and general attitude towards the Valley Forge Veteran's Project, she would probably be forced to admit that she knew little if anything about it." So began a letter to the Editor last week. The letter went on to explain exactly what the project consisted of and then asked that more Bryn Mawr girls become involved in it, because it was "rapidly dying."

The writer politely stated that it was probably inadequate information, rather than apathy that kept the project in its weak state. A week has gone by now, and no one has offered to help.

A little less politely, we would like to say that it seems to be neither lack of information, nor apathy, but something very akin to selfishness that is affecting this project. We point it out only because when selfishness is labeled, sometimes it disappears.

Open End: "Time of the Locust"

This is the first of a series of essays to appear in the column "Open End." The column is designed to let members of the college community speak out on any subject they wish. Persons interested in contributing should contact any member of the Editorial Board-Ed. note.

by Marian Brown '67

"Time of the Locust," a twenty minute film shown in the Common Room on Thursday, February 9, is a protest against the war in Vietnam which is being circulated by the American Friends Service Committee.

It consists of war scenes with excerpts of taped speeches made by President Johnson used ironically as commentary. Planes flying in formation unload scores of bombs on the land below. Women clutch babies. Faces weep agonizedly, angrily. Two Vietcong are tortured by being ducked in a river, then hauled out by the hair and alternately kicked and beaten by two South Vietnamese soldiers. Other soldiers stand around chatting, making jokes. Finally, the South Vietnamese shoot the limp but still living bodies at their feet methodically dead. With each shot, the Vietcong twitches wherever the bullet hits. Johnson's voice, meanwhile, drones on, reassuring us of the nobility of our cause, of our undying dedication to the pursuit of peace and freedom and brotherhood.

The questions which the film raised, however, were concerned less with the issue of the war itself than with the problem of propaganda in general. The discussion which followed its presentation, led by Mr. Frederic Cunningham of the Math Department, took up the matter of the possibility of influencing opinion in matters of world significance through an appeal to the emotional or subrational portion of the human psychological constitution. The reactions of the audience expressed doubt as to the effectiveness of this kind of appeal.

Of the forty or so who saw the film, all but two felt that the United States should end the bombing of North Vietnam. There was general agreement, however, that the film failed to offer successful persuasion towards this position. One person brought up the fact that the kind of violence it shows is so similar to what television offers as daily entertainment that we are likely to look upon it only as more of the same.

World War II, it was suggested, involved equally unspeakable brutality, yet was fought on justifiable grounds. In the light of this, the manner in which the film is presented does not create a real case for the termination of this war. Mr. Cunningham felt that Johnson could see the film and still construct a tenable position upon which to base his current policy. I.F. Stone's acclaim of it as "a poem of anguish" was countered by the criticism that it is "not imaginatively or brilliantly enough

conceived to make a GOOD poem," and, in the final analysis, "old hat."

The implications of this discussion are strangely disturbing. It seems to represent in microcosm the peculiar character of human psychology which makes war a possibility which can be assimilated by the imagination and made into an actuality, instead of being rejected at once as inconsistent with human values. This is the ability of the mind to make a separation between reason and emotion by which one can be favored to the complete exclusion of the other. If nearly forty people strongly opposed to the war in Vietnam can watch a film which includes the murder of two men, and then spend forty minutes analyzing the reasons this failed to convince them that the war is unjustified, what possibility is there of its influencing anyone who favors government policy in the first place?

That the discussion of a political issue should have entangled itself with the concerns of artistic criticism is significant in respect to this problem. Why must the film be a work of art by aesthetic standards before we are willing to take seriously its political position?

A political victory embodies a kind of artistry comparable to that involved in the creation of a work of art. Moreover, each is subject to a comparable sort of criticism by means of which relative values within each may be ascertained.

But the way in which critics of (Continued on page 7)

Letters to the Editor Death Notice

To the Editor:

I was shocked by the way in which the death of Professor Emeritus Mary Hamilton Swindler was announced in THE COLLEGE NEWS, February 10, 1967.

She was a scholar of distinction who brought honor to Bryn Mawr College, a beloved teacher who enriched the lives of all whom she taught, the friend of many in the College and among the Alumnae for many years. One does not expect that present Undergraduates who have never known her should write a long or eulogistic obituary, but one does expect that her death should be recorded in good taste and with respect. A black border and a dignified headline on the front page are due the memory of any member of the College community who has died, and are the more fitting for someone like Dr. Swindler who embodied those ideals of scholarship and devoted service to Bryn Mawr College that are honored by Faculty and Alumnae. "Archaeologist, BMC, Grad, Dies" belittles these values and the worth of the individual.

Frederica de Laguna
Class of 1927

Professor of Anthropology

Mystic Drug

This letter was originally addressed to Robin Brantley, the author of the article--Ed. note

To the Editor:

Your article, "LSD and the Religious Life: Can There Be A Connection?" in the NEWS of February 10 was of considerable interest to me. I commend your caution in endorsing the use of LSD, but I suspect that there are aspects of the issue which might lead you to qualify even further your generally affirmative answer to your own question.

Of course, it is very bad prac-

tice to comment critically on a review of a book or article one hasn't read oneself: one can't be sure whether one is addressing oneself to the original author or to the reviewer. But since you didn't tell us how to locate Mr. Smith's article, I shall have to pose my questions to you on the basis of your account. In any event, only one query is concerned with the experiment itself; the other comments deal with implications which you or Mr. Smith or both have drawn.

The first question, a double-barreled one, is for information. Why should HOUSEWIVES be selected to judge the "religious intensity" of the reports of the theological students who underwent the Good Friday experiment? This seems curious scientific procedure. And of greater interest to me, how on earth did anyone establish a criterion of "religious intensity" without begging the question which so many of us philosophers and theologians find desperately difficult, an understanding of what religion and religious experience are?

That question leads into two general issues which I would like to raise. The first is about the object or content of such experiences. You (or Mr. Smith) talk of "experiencing a oneness of the universe," of a man finding "harmony with his world," of coming "closer to God." Leaving aside the important question whether "God" and "man's world" are synonyms, I should like to ask how one can possibly know such experiences to be genuine (your term). A few martins can also bring on an interesting glow and feeling of "oneness" with the environment. How do I distinguish an LSD trip from that experience?

(Continued on page 7)

The NEWS will accept letters received on or before the Tuesday of the week of publication, typed and double-spaced.

applebee



the story of robinson in the park, with orchestral accompaniment (fanfare of trumpets)

once upon a time, long long ago, there lived on the outskirts of town a bear with fuzzy whiskers and no head (oboe glissando)

he frequently ran around with signs praising love, beer, amoral behavior, and the intake of 7734 calories per day (tuba obbligato)

soon he was surrounded by a small group of dissenters whose signs dithoed his, they laughed and talked raucously (extended flute solo in embroidered Baroque; fine)

what they didn't know was that robinson was writing a six-week paper on "multiple suburban intrusion into urban affairs: its consequences and retrospect" (lone trilling on the autoharp)

what robinson didn't know was that the dissenters were being employed by the urban league to keep his intellectual interests from becoming pragmatically inclined (round of triangles)

his professor adored the paper and told him to use it as an introduction for a twelve-week ditty entitled "dickens' multiple intrusions into urban affairs" (brisk martial cornets)

and so they all conspire against us to make of our lives one long research paper, when do we see through life to living? ans: when we look unpenetratingly (da capo al fine)

play on,
applebee

"The Seat of Cathexis Is the Solar Plexis"

by Charles Dempsey,
History of Art Department

The last line in my program of this year's Freshman show, TOO FAR TO THINK, gives special thanks to, among others, Bert Kritzer, who saved the evening by apparently finding the house lights some 20 minutes after the scheduled curtain time. The intervening time was entertainingly filled by some masterful scampering by Clarissa Rowe, whose expressions of pain and frustration would have exhausted the repertory of a Barrymore. Miss Rowe later contributed a cameo characterization of a football fan which was one of the minor delights of the show, surpassed only by the Bagel Man and Bar Manager performances of Joan Briccetti.



photo by Susan Nocco

I was caused some apprehension by the sonorous rendition of the overture, which to an untrained ear gave the impression of containing not more than three notes which managed to soar above middle C. And I would be less than candid not to admit to a few moments of apprehension as well during a few of the slow moments in the first act. The sag of which this act was never quite able to rid itself was relieved with enough high moments to keep it from becoming a mortal problem, however - the best being a fine duet by Deborah Dickstein and Sharon Werner as Hippies nos. 6 & 7.

The second act was much better paced, and completely enjoyable from start to finish. It was gotten off to a fine start by the Art Museum number, which was highlighted by the singing of the three patronesses, Jerry Bond, Eleanor Gibson, and Andrea Porth. The acting of these girls was of a standard equal to their excellent singing. The three statues were splendid to look at, and performed a fine dance number.

The Freshmen seem to be blessed with a good selection of singing voices, and nearly all the duets and solos were well performed. Sharon Werner and our three patronesses of the arts did yeoman service, and Carolyn Monka as Annie turned in an affecting duet with Prudy Crowther's rather too low-pitched Leonard. Whichever dancer it was who portrayed the statue with the thumb in its mouth was especially good in a troupe of generally graceful dancers.

Not Even Remotely

I had not realized how difficult it is for girls to look and act even remotely like men, the one exception to this rule being Kay Seygal who appeared as the (effeminate to be sure) poet Will. Leonard, as played by Prudy Crowther, came across as a bit too consistently imbecilic to make one confident that his rejection by the Hippies was not entirely justified. Miss Crowther's basic shuffle, and her two basic expressions of Leonard's shyness, VIZ. eyes rolled left, and eyes rolled right, needed a bit more variation to carry her through the length of the show. The Hippies on the other hand, however understandable their feelings about Leonard, came across as a group as being pretty whiny and, having lost their cool at the opening curtain, spent the rest of their time doing swinging things like watching football games on tele-



photo by Susan Nocco

vision and (it would seem) sitting around smoking cigarettes while they ate their peanut butter sandwiches in Mom's living room on Saturday afternoons. No doubt the point is that the folk-ways of the swinger demand an awful conformity of their own, but I'm not sure that this quite makes THAT point, whatever point Hersey may have been groping after. As a veteran viewer of Freshman shows down through the ages, I recommend to these Hipsters the immortal lines I once heard in a corresponding gala over at Swarthmore -- "THE SEAT OF CATHEXIS IS THE SOLAR PLEXUS." The author of those lines subsequently grew up to be a sociologist, and named his first son (by a Vassar girl, and no kidding about this) Nonesuch - Nonesuch Nelson. But that was in another place, and besides, the wench is dead.

Show Compact, Enjoyable, Comic, Too Short

by Marcia Ringel

Freshman Show Saturday night was blessed with some very good lines, lovely voices, effective on-the-spot scene characterizations, and a highly appreciative audience. What it lacked in continuity can be attributed to the intentional aimlessness of the plot; what it lacked in pace can be attributed to the brief two weeks in which the whole package had to be bound together.

Leonard (Prudy Crowther) is an "out" in the "in" crowd of "hippies," who effectively revealed their disdain for Leonard throughout the show from the outpost of a proscenium corner. Hippy #5's haughtily intellectual lines were the best, and Julia Kagan served them well. Sharon Werner, as the one hippy who continually defended Leonard, performed her duet with Hippy #6 (Deborah Dickstein), "Is the Present So Evanescent?,"

with appropriate trepidation and a most pleasant soprano voice.

The songs in general were well constructed and cleverly worded. Certainly they were free of the clichés that can easily slip into varsity shows. Singers were supported admirably by a five-piece orchestra, which included masculine aid on bass and drums, this last fast becoming as much a Bryn Mawr tradition as it used to be anti-tradition. The harmony in two duets ("Is the Present So Evanescent?," "What Love Is") and a three-part madrigal ("The Show More Fair") was notable -- in the trio even more so due to the excellent voices of Jerry Bond, Eleanor Gibson, and Andrea Porth. Joan Briccetti and Dardis McNamee are to be commended for music and lyrics.

Leonard seemed the only miscast character among a huge cast of bit parts well suited to the actresses who played them. Prudy Crowther assigned to Leonard all the askew ties and pigeon toes one might wish

for someone who is "out of it," but lacked the inner dynamism of a young idealist out to "unlace the frilly corset of the American dream" and in fact seemed unaware of the presence on the stage of any other character, even Annie, the Girl Scout leader with whom Leonard supposedly falls in love.

Carolyn Monka as Annie remained aptly solicitous of Leonard's self-confidence throughout her brief role in the last two scenes of the play. It was strangely refreshing that the hero found happiness not with some girl next door, available since the first act, but instead with a new acquaintance; that's the way things do really seem to happen. Annie's tender "Here, have a cookie" (flavor: avocado newton) served as a very funny black-out line.

The sets by Luciel Mulligan were highly serviceable, if dark, using stage depth to good advantage; notably, scenes in the Silver Meteor (distinguishable from its prototype only by its cleanliness) and the park.

The integration of action and sets, to be credited to director Faith Greenfield and/or script writers Susan Watters and Faith Greenfield, provided fine familiar touches: saving a stool with a napkin at the Meteor, exiting through the Meteor's cramped vestibule, and crashing through a subway stile with a helpful lady shopper (played humorously by Jackie Gilberg).

As a little boy persecuted by a nasty subway gang, Leslie Armsby crossed her arms and pouted with conviction. Also worthy of note were Joan Briccetti, who doubled as bagel man and bar manager, and Pat Shuler, as a policeman in an exceptionally policeman-like uniform.

The Egg Will Hatch

Dances, choreographed by Chris Woll, were generally serene and in leonards. Three statues' dignified minuet with the three art patronesses provided a comic moment. The discotheque finale might have been more elaborate, but shortage of time must always be respected.

"Too Far to Think," while remaining in the realm of student production ("I never get upset, Leonard; I get depressed"), never got too cute, never cloyed or preached. Intermission was achieved gracefully, by calling half-time at a football game. Even Leonard's moment of glory, in which he recites the poem in praise of Life for which his encounters in the play have served as research, is delightfully terse: "We'll conquer the world, every nook and cranny, / Me and Anne."

The basic fault of Freshman Show was simply that there should have been more of it -- more music, more production numbers, more coherence of plot. What there was, was compact and enjoyable. It looks promising that '70's Class Animal, an egg, will hatch into an even more enjoyable Junior Show in 1968.



photo by Susan Nocco



“TOO FAR TO THINK”



Photos by

Susan Nosco and Marian Scheuer

FRESHMAN SHOW



Class of 1970



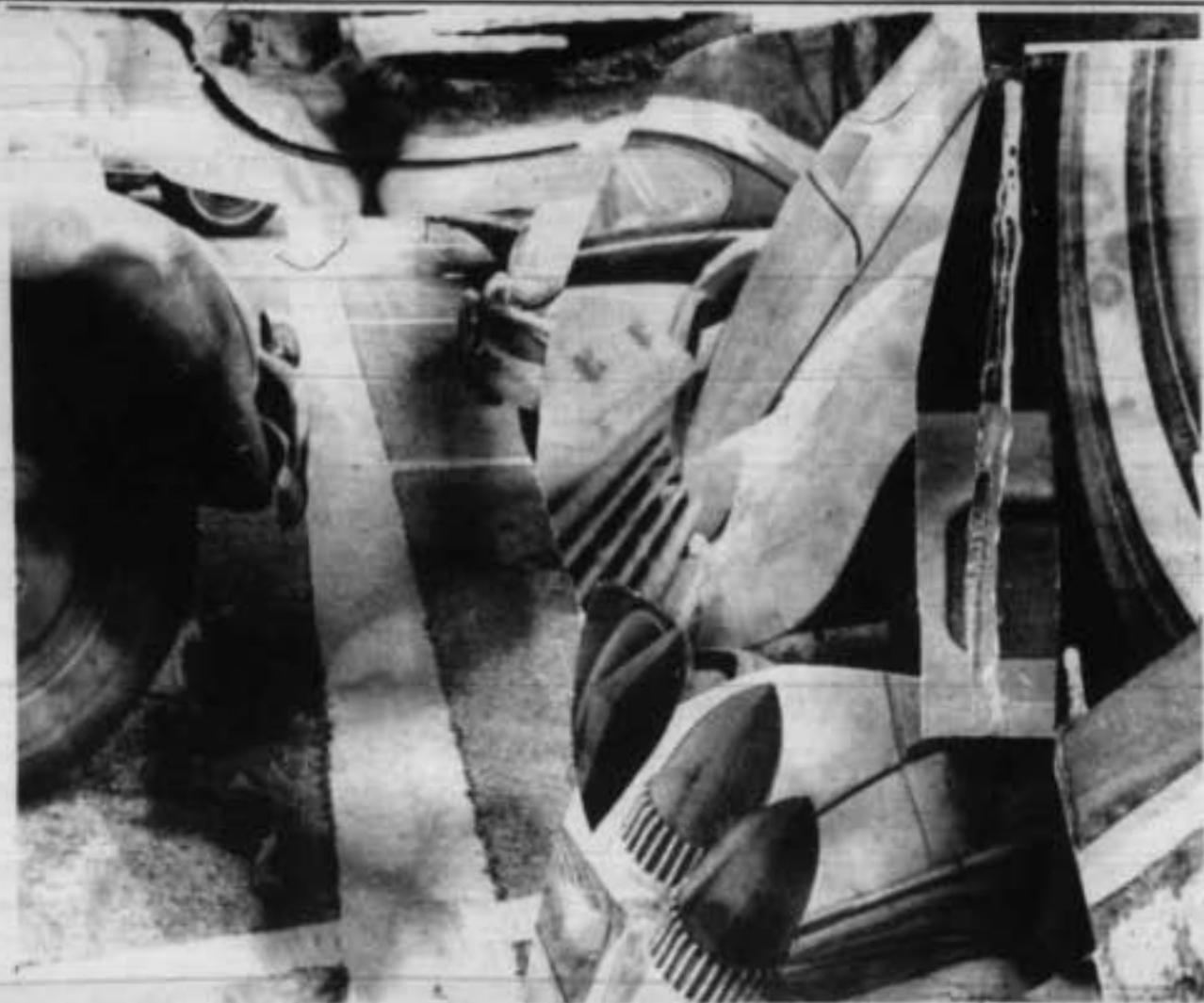


photo by Marian Scheuer

Some Parking Problems Continue Administration Enforces Rulings;

The driving situation has definitely improved since the Administration took over the problem from Self-Gov last month, according to Mrs. Whelihan, Assistant to the President. She emphasized that the students ought to be commended for their co-operation.

Parking remains, however, the greatest headache of the Administration. Since the transfer of authority, fifty-five stickers have been given out: twenty blue stickers (non-res students), twenty-four reds (people with off-campus parking places), and eleven yellows (people allowed to park on campus). Mrs. Whelihan noted that in giving out these stickers the Administration is following the suggestions of Self-Gov; no one who has applied for a red or blue sticker has been turned down, and only perhaps half a dozen requests for yellow stickers have been denied. One of the major obstacles in granting permission to keep a car is insufficient insurance. "In general, however, people are very understanding," says Mrs. Whelihan.

There are nevertheless still many cars illegally parked on campus, and many have been given first warnings (no fines). An added difficulty is presented by cars with out of state licenses; the ownership of these cars cannot be traced as easily, and it is mostly these cars which have received second tickets (\$10 fine). No one has

been towed away so far.

The Administration has hired a guard named Mr. Fritz to enforce the new driving regulations. His job is rendered more difficult, especially in the road in front of Rhoads, by the problem of waiting cars; it is difficult to tell how long a car has been parked and

people who promise to stay only a few minutes sometimes stay much longer. He has tried to be as fair as possible under such circumstances.

Finally, Mrs. Whelihan explained that motorcycles were banned from the campus because they were felt to be particularly dangerous.

Liason Between Students, CIA Exposed by Ramparts, NY Times

Ian Fleming would have chortled with glee. Only instead of Fort Knox, the powers that be have selected international student conferences and exchanges as a suitable background for espionage, and Pussy Galore and her exotic cohorts have been replaced by the more subtle but equally subversive American student. The organization whose leaders were denounced by the magazine "Ramparts" in a full page ad in Tuesday's "New York Times" is indeed none other than that nice group which is such a help in arranging low cost student transportation abroad and which sends Bryn Mawr and 299 other member colleges periodic bulletins about academic freedom and the draft--the National Student Association.

The "New York Times" obligingly also printed a front page article explaining the rather curious facts behind "Ramparts'" editorial explosion. Eugene Groves, 1965 Rhodes scholar and the current president of NSA has conceded that from the early fifties until last year, the oldest and largest student organization in the country had been receiving financial aid from--of all people--the CIA (which refused comment on the matter). From \$200,000 a year a few years ago the annual amount has gradually decreased to \$50,000, and according to "Ramparts," not Mr. Groves--was delivered through the unlikely agencies of the Sidney and Esther Rabb Charitable Foundation of Boston and the Independence Foundation of Boston--no worse than a Swiss bank, if you think about it.

The American government first began to "infiltrate and subvert the world of American student leaders" (to quote "Ramparts") about fifteen years ago, when (to quote Mr. Groves) "it was impossible to obtain funds from private groups" to support the organization's activities abroad--which consisted of such clearly-suspicious programs as sponsoring representatives to international student conferences,

financing student exchanges, and providing technical help in seminars abroad on higher education and student leadership. Almost all of these activities, according to Mr. Groves, took place in "developing countries" particularly those in Africa. At that time, he continued, "the organization felt the existence of heavily financed, totally controlled Soviet front organizations in the international student field made it imperative that democratic and progressive organizations maintain a pretense abroad which would offer an alternative."

Nevertheless, last year we came in from the cold: our leaders realized that the relationship was "inconsistent with the democratic, open nature of NSA" and that "an obligation of trust to the students of the nation and to our own personal principles demanded that such a relationship be terminated and that all sources of funding be open." Napoleon and Ilya, you're on your own.

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Four Professors Receive Aid To Continue Research Studies

by Jan Oppenheim

Bryn Mawr professors will be spanning the globe soon, from the Mediterranean to the South Pacific. With grants from the National Science Foundation and the National Endowment for the Humanities, Miss Goodale of the Anthropology Department, Mr. Phillips of Archaeology, and Mr. Dempsey and Mrs. Hanson of Art History will be pursuing special projects that will take them from Tuscany to New Britain.

With her grant from the National Science Foundation, Miss Goodale will spend eleven months living with and studying the Kaulong, a tribe of southwest New Britain, an island near New Guinea. In 1963-64, she began her studies of these people, concentrating on an inland village which had no contact with Western civilization in the form of the Australian government. She was accompanied on this expedition by Ann Chowning, a Bryn Mawr alumna and former hall warden.

This time, Miss Goodale plans to fill in the gaps left in her past studies and to proceed further, contrasting inland, or basic, culture with that of coastal villages in contact with the influences of Western culture. In June, she will leave for Canberra, Australia, where she will work for two months with Miss Chowning, now a Senior Fellow at the Australian National University. They will go over, organize and analyze the material from their last trip. In September, Miss Goodale will leave alone for New Britain. There, she will select a suitable coastal village, build a house and settle until August 1968. This time, Miss Goodale will be working totally alone. "It is," she says, "an expedition of me, myself and I."

Both Mrs. Hanson and Mr. Dempsey will use their grants from the National Endowment for the Humanities to advance further in work which grew out of doctoral dissertations. Mrs. Hanson's eight months' grant will allow her to travel to Italy to examine the works of Jacopo della Quercia, a fifteenth century Siennese artist. She wrote her doctoral dissertation, later published by the Clarendon Press, on the artist's first really large monument about which anything is known - his fountain in Siena.

Now Mrs. Hanson plans to look

at della Quercia's works in Lucca. Little is known about his life there and much research needs to be done. A major work, the Trenta Altarpiece in the church of San Frediano, is the most controversial of all pieces attributed to the artist. Mrs. Hanson sees in it the work of two additional artists, one of whom she must still find a name for. There is little available documentation since much of it was destroyed in a civil uprising of the fifteenth century.

Mrs. Hanson will not spend all of the eight months in Italy. Some time will be spent at Yale whose library affords excellent material. She had planned to supplement her studies from the little library in Lucca with major researches in Florence. After the flood, however, Mrs. Hanson cannot be sure what will be available to her.

Mr. Dempsey's book on Nicolas Poussin, the seventeenth century French painter, has been in progress for some time. The basic material formed part of his Ph.D. dissertation. His summer grant will allow him to prepare the work for final publication.

Mr. Phillips' grant from the National Endowment for the Humanities may profoundly affect American archeological students. This grant of up to \$10,000 to Bryn Mawr will finance a project to train American students of archaeology as well as further research. Mr. Phillips, at the moment a member of the Institute for Advanced Study in Princeton, will direct diggings on the site of a sixth century B.C. Etruscan town. While participating, students from various American institutions will receive first-hand training.

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In Taylor Basement

Movies Begin Tuesday With "Maltese Falcon"

This semester Arts Council is again sponsoring a series of ten films which will be shown every Tuesday evening.

The first film of the series, to be presented February 21 is "The Maltese Falcon" starring Humphrey Bogart, Mary Astor, Peter Lorre, and Sidney Greenstreet. This deceptive story will be followed the next week by Jean Renoir's "Picnic on the Grass."

Films in March will include "Requiem for a Heavyweight" which is the story of the decline of an ex-champion prizefighter, Ingmar Bergman's "The Seventh Seal", a religious drama set in the Middle Ages, and another "Chaplin Night."

April 4 "The Blue Angel" will be shown, the film which established the careers of director Josef von Sternberg and actress Marlene Dietrich. "Cat on a Hot Tin Roof" (based on the play by

Tennessee Williams) starring Paul Newman and Elizabeth Taylor will be featured the following week, and April 18 Peter Sellers will be seen playing three roles in "The Mouse that Roared."

This semester's film series will also feature a Russian film directed by Mikheil Kalatozov, "The Cranes are Flying." This story of two young lovers caught in the events of World War II is considered one of the best modern Russian films.

The film series will end May 2 with Jean-Luc Godard's "A Woman is a Woman," starring Jean-Paul Belmondo and Anna Karina.

The films will be shown in the Biology Lecture Hall at 7 and 9:30 each week. The \$4.00 donation for the series will help support Arts Council. The donation may be charged to payday and students should see their Arts Council Hall Representatives for subscriptions.

U.S. Intervention In Santo Domingo To Be Discussed

"United States Intervention in the Dominican Republic: causes and consequences" is the subject of an Alliance lecture to be given Wednesday, February 22.

The speaker is Henry Wells, an assistant professor of political science at the University of Pennsylvania. He has spoken and written extensively on US-Dominican relations.

It is to begin at 8:30 in the Common Room.

All students interested
in laying a
Transatlantic Rope
Contact
David Millstone
or Rob Stavis

Letters

(Continued from page 2)

"Intensity" will hardly do. In one sense the drunk's experience of writhing snakes on the floor or plink mice scabbling up the walls is "genuine" -- he certainly THINKS they're real -- but we would hardly accept his testimony.

You will notice that I'm not saying that there's a logical connection between taking drugs or alcohol (or suffering an oxygen deficiency) and NON-genuine experiences. MAYBE God (or the universe) reveals himself (itself) only or especially at such times. But, if so, it is a curious God or world indeed, and one which fails to engage my interest. My ordinary struggles to understand my world, its problems, and myself have nothing to do with it.

You can guess the drift of my second observation: it seems to me that the issues of one's quite ordinary life demand every bit of one's native intelligence, self-discipline, and acquired knowledge. As a free agent, I can choose to enlist these assets and act like a human being. Or -- and here I point to your quotation from Camus -- I can choose to be "a cat among animals" and presumably feel myself one with the world. Like Camus, I should choose to try for integrity as a person rather than to surrender my will and critical intelligence.

After that burst of rhetoric, I still have a few pedantic footnotes. (1) Mr. Smith's historical references to the production of altered states of consciousness through drugs or mortification of the flesh are, I think, correct and undeniable (though one might cavil at imputing this intention to the earliest (Christian?) monks; THEY don't say this), but why omit the voice of the central (Jewish and Christian) tradition of the West? It has pretty consistently deplored the comparable pre-LSD practices, has soft-pedalled the importance of "visions," and has even been suspicious of peculiarly "private experiences." Perhaps they were wrong in down-playing the religious importance of such experiences, but shouldn't one investigate their reasons? Might there not be a valid point in distinguishing between the worship of God and absorption in one's own odd feelings? (Extensive bibliography available on request.) (2) I admit to a definite queasiness when you speak of "revitalization" of religious life through LSD by "experiencing a oneness with the universe ... rather than having this oneness related to them." Perhaps I misinterpret. Are you saying that through LSD a man can take the initiative? Now, most of the attempts to distinguish religion from magic with which I am familiar do so on just this ground: in magic you compel the "divine" to accede to your requests by certain physical acts; in later, more sophisticated stages of religion, the concept of controlling supernatural forces is labelled blasphemous, for the Deity is not subject to MY whims and importunings.

And so, you see, I am reluctant to opt out by reverting either to an animal level, unable to make distinctions, or to a primitive

human level, presumably compelling the lords of the universe to do my bidding. These considerations -- plus the dubious physiological effects to which you and the NEWS editorialistic point -- are quite enough to make my estimate of the contribution of LSD to the religious life very different indeed from yours. If that's religion, I want no part of it.

Thanks again for an interesting article and for hearing me out.

Very sincerely yours,
Jean A. Potter
Department of Philosophy

Constitution

(Continued from page 1)

right of Executive Board "to act in all cases where the dress of students might cause unfavorable criticism of the College," the Committee has limited the restriction on slacks and shorts to classes. The clause stating that pants may not be worn "On main roads, in the Ville, or on public transportation" has been eliminated.

The Committee has also modified the drinking rule. The proposed rule states only that "No intoxicating beverages are allowed on campus." The Committee has dropped the explanatory phrase that "The Association does not condone any conduct which indicates that a student has been drinking."

The Committee welcomes any opinions or suggestions for improvement which were not brought up at the hall meetings. Students should see their dorm representatives to the Committee, or its chairman, Terry Newirth.

"Time of the Locust.."

(Continued from page 2)

political action and critics of art apply themselves to their respective fields is different. The social critic judges the actions of the politician largely in terms of the means used by the latter to achieve his ends. The art critic's final judgement of a work of art, on the other hand, is made independent of the process which led to its manufacture. That is, social criticism involves ethical considerations, while artistic criticism tends to transcend them in the interests of larger aesthetic issues. In terms of immediacy, politics has more to do with everyday human concerns than art. Yet art is considered a humanism and politics is classified among the sciences.

Does this point to a confusion in our minds as to what sort of criticism may be properly applied

to a particular area of human concern? That is, is it not erroneous to attempt to apply to political situations which are fundamentally human and thereby ethical in character, the kind of abstract intellectual criticism which must be used to deal with aesthetic matters?

It is this tendency to overintellectualize which was evident in the discussion of "Time of the Locust." While perfectly valid in the context of an academic situation where an aesthetic judgement was demanded, the continuation of the Vietnam war is a clear indication of the consequences contingent upon the extension of this tendency.

This statement is not at all meant to reflect on those individuals who took part in the discussion. Its author took part in them and experienced similar reactions. It is offered rather as a

suggestion of the way in which the operation of the same psychological forces in all men, regardless of their political position, work to complicate a war situation. Ironically, these forces make possible in those who oppose the war the same kind of perversion of motives and distortion of relative significance which they see in the situation they condemn.

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A.A. Events

BADMINTON

Feb. 21 - vs. Swarthmore, there
Feb. 23 - vs. Rosemont, here

BASKETBALL

Feb. 23 - vs. Rosemont, here

SWIMMING

Feb. 22 - vs. Swarthmore, there
Tentative: Feb. 18 - Ice skating party at the Haverford Duck Pond.



Student Discovers Friends of Music; Visits Mandel's Afternoon Workshop

by Robin Brantley

Yesterday, while I was leisurely searching the floor for the lost wedding stem of my watch, the editor of the COLLEGE NEWS walked into my room and asked, "How would you like to do an article on the Friends of Music of Bryn Mawr College?" "Great," I said, "but on the WHAT?" Later, appalled by my ignorance, I took an informal poll in the dorm, only to discover my reaction was typical. Seven girls had heard of the Friends.

Was this ignorance a part of general student apathy? Or were the Friends biding their music in some obscure corner of Goodhart?

of Music--books, record players, practice pianos. Members include people as diverse as Eugene Ormandy, President McBride, and Marian Anderson.) What was responsible for this lack of communication between the Friends and me? I was only vaguely aware that one of the annual concerts sponsored by the Friends was being held in Goodhart Tuesday night, although scattered around the campus was the usual number of bright-colored posters announcing the event. Alan Mandel, pianist, was playing in Goodhart Hall February 14.

My editor had told me attendance at previous concerts had not been good. Although free tickets are

available through Arts Council, few students use them. A few concerts, such as the New York Pro Musica in 1964-1965, have attracted large gatherings, but on most occasions Goodhart looks amazingly empty. Of course Goodhart looks amazingly empty for events other than the concerts. But beyond student apathy, do the concerts hold appeal for the average music lover as well as the highly knowledgeable music student?

Being myself only a music lover, I decided to analyze the situation from my point of view, since most of the girls on campus are probably not highly knowledgeable music students. In the first place, I wanted to know exactly what Alan Mandel was playing Tuesday night. The program, rather than the artist (unless he is unusually well known), attracts me to a concert. The poster offered me no help. But I did learn that Mandel was holding a workshop Tuesday afternoon (most of the concert artists who come to Bryn Mawr hold workshops), so I decided then would be a good time for me to find out what the Friends had to offer.

I found the workshop in the Music Room in Goodhart. There were probably fifty other people there--students, teachers, and members of the Friends. Alan Mandel is a slight, dark-haired

man, who teaches at American University in Washington. He gave parallel readings and concerts from the Concord Sonata of Charles Ives. I had wondered if the workshop would be too technical for me to understand, but I relaxed when Mandel began to talk. When Ives published his sonata, he included with it a group of essays explaining each movement. The four movements are music portraits of authors who lived in Concord from 1840 to 1860--Emerson, Hawthorne, the Alcotts, and Thoreau. Each essay describes an author, but Mandel explained that the essays are not so much interpretations of the writers as they are interpretations of the sonata. The essays are revelations of Ives himself.

Mandel read the Emerson essay and followed each with the appropriate movement of the sonata. The combination of writing and music fascinated me, and I particularly loved the Hawthorne movement, which exploited the dark, wild side of the author's nature.

I left the workshop excited that I had found a part of Bryn Mawr I never knew existed. And if Mandel is typical of the other concert artists brought to the College, then long may the Friends be friends of Bryn Mawr.



Alan Mandel.

photo by Marian Scheuer

(For those of you who may be as unaware of this group as I was, the Friends of Music of Bryn Mawr College is an association interested in the development of the Department of Music. Founded in 1955 for the benefit of students, the Friends bring several concerts to the College every year. Money received from memberships pays for the artists, as well as supplies needed by the Department.

Readers are invited to hear **HERBERT APTHEKER**, on "Negro History and Human Freedom" Friday night, Feb. 24 at 8:30, sharp Hotel Philadelphio 314 N. Broad St. Bryn Mawr Room, 5th floor Admission \$-- students 50¢ Auspices: Philo. Social Science Forum

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Meal Exchange Passes Available

Academic and social meal exchange systems continue this semester on the same basis as last semester. Academic tickets are available to Bryn Mawr girls whose Haverford classes, labs, or reserve reading make it impossible or inconvenient for them to eat at Bryn Mawr.

Girls who have not already done so, should send a note to Susan Orebeton in Erdman giving their names, the day and time of their classes and the number of tickets a week she would like.

Social meal exchange tickets are issued through Greg Wilcox at Haverford. More tickets will be available this semester than have been in the past. Haverford students apply for themselves and their dates, regardless of the school where the couple plans to eat.

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The Guadalajara Summer School, a fully accredited University of Arizona program, conducted in cooperation with professors from Stanford University, University of California, and Guadalajara, will offer July 3 to August 12, art, folklore, geography, history, language and literature courses. Tuition, board and room is \$290. Write Prof. Juan B. Rael, P.O. Box 7227, Stanford, California 94305.

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